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The Aesthetic Morphology of Illustrations and Color Schemes on Vintage Brewed Tea Packaging in West, Central, and East Java

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Abstract: Tea is a beverage deeply embedded in the everyday life of Javanese society, where patterns of consumption exhibit distinct cultural characteristics across regions. The long history of tea since the Dutch East Indies colonial period has significantly shaped the development of the industry and the visual characteristics of product packaging that persist to the present. This study aims to examine the aesthetic morphology of illustration and color schemes in vintage-style brewed tea packaging designs from West Java, Central Java, and East Java. Employing a qualitative descriptive approach, the research adopts Thomas Munro's aesthetic morphology theory as an analytical framework to systematically and objectively investigate form, style, expression, and the interrelations of visual elements in twelve traditional Javanese tea packages: Teh Upet and Teh Impala from Cirebon, Teh Gopek and Teh Cap Botol from Slawi, Teh Tjatoet and Teh Poci from Tegal, Teh Nyapu and Teh Sintren from Pekalongan, Teh Kepala Djenggot and Teh Gardoe from Karanganyar (near Surakarta),Teh Cap Buah Soklat from Batang, and Teh Cap Naga from Malang. Data were collected through visual documentation, direct observation, and literature review, and subsequently analyzed in terms of illustration, composition, and color scheme. The findings indicate that, across the dimensions of form, style, and expression, the illustrations and color schemes of vintage Javanese tea packaging demonstrate a well-developed, contextualized, and effective visual strategy. These designs construct a strong commercial identity rooted in local cultural values while remaining responsive to market dynamics.

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INTRODUCTION

Tea is a type of beverage that is deeply embedded in the everyday life of communities on the island of Java. From West Java to East Java, brewed tea, commonly referred to as *teh tubruk*, is a beverage frequently consumed daily. However, drinking practices vary across regions. In western parts of Java, restaurants generally serve brewed tea without sugar, commonly known as *teh tawar*. Customers who wish to drink sweetened tea therefore need to specifically order *teh gula* or teh manis. In contrast, in Central and East Java, restaurants generally serve brewed tea that has already been sweetened, resulting in a sweet taste. Consequently, customers who prefer unsweetened tea need to specifically request *teh tawar*. In Tegal, Central Java, there is a tea-drinking tradition known as *moci,* in which tea is brewed in a traditional earthenware pot called a *poci* and then poured into small cups containing rock sugar. The combination of strong tea and rock sugar has given Tegal tea its characteristic *wasgitel* and *nasgitel* qualities.

Wasgitel is an abbreviation referring to *wangi* (fragrant), *legi* (sweet), and *kenthel* (strong), whereas *nasgitel* refers to *panas* (hot), *legi* (sweet), and *kenthel* (strong) (Bakhri, 2018).

The presence of tea on the island of Java has deep historical roots. Tea plants were first brought to Java by Andreas Cleyer in 1684, a German physician and botanist who was also a merchant affiliated with the Dutch East India Company, or *Vereenigde Oostindische Compagnie* (VOC). At that time, tea was used as an ornamental plant and had not yet been commercially traded (Qolby et al., 2023). The plants were cultivated in front of Cleyer's residence in Batavia (present-day Jakarta), as documented by Georg Meister in his book *Der Orientalisch Indianische Kunst und Lust Gärtner*, or The Oriental-Indian Art and Pleasure Gardener (Widodo, 2024). Subsequently, the Dutch historian Dr. Valentijn recorded that tea was also cultivated in the garden of J. Camphuijs, the VOC Governor-General, at Nieuw Poort in Batavia. In 1728, tea began to receive greater attention from the colonial government, which imported large quantities of tea seedlings from China. However, these efforts to cultivate tea were unsuccessful. In 1826, Dr. Philipp Franz von Siebold, a physician and researcher assigned by the Dutch government to Dejima, Japan, introduced tea cultivation using Japanese tea seedlings at the Bogor Botanical Gardens and the Cisurupan Experimental Garden in Garut, producing positive results. In 1828, Jacobus Isidorus Loudewijk Levian Jacobson, a botanist, successfully established large-scale tea cultivation in Wanayasa or later called Purwakarta (Ansori, 2025).

In 1830, tea became one of the commodities that the locals were required to cultivate under the *cultuurstelsel,* or forced cultivation system (Qolby et al., 2023). The *cultuurstelsel* was initiated by Dutch Governor-General Johannes van den Bosch to replenish the depleted Dutch state treasury by requiring farmers to cultivate export commodities. In 1832, Jacobson brought tea seedlings and tea experts from China to establish tea plantations in Bodja Negara (Banjarnegara), Central Java, and Cisurupan, Garut, West Java. He was subsequently appointed as an inspector of tea cultivation (Fazri, 2022). Between 1832 and 1835, tea cultivation was intensified in the mountainous areas surrounding Bandung and in numerous other regions of West, Central, and East Java (Ansori, 2025). In 1835, as many as 200 crates of tea leaves were exported to Amsterdam. By 1841, the total area of tea plantations in Java had reached 2,129 hectares and subsequently increased to 3,193 hectares in 1846. The forced cultivation system ended in 1870 following the implementation of economic liberalization policies by the Dutch colonial government through the Agrarian Law. This policy subsequently transformed the Priangan region (West Java) into an area associated with the exploitation of 'green gold' (Qolby, 2023). In 1877, tea from Java was transported to London, England, for sale. The tea seedlings, which had initially originated from China and Japan, were subsequently replaced by Assam tea varieties from India. In addition, mechanization in tea factories was increasingly implemented toward the end of the 1870s (Fazri, 2022).

As the tea industry developed from the colonial era to the present, tea product packaging has generated a distinctive visual aesthetic, particularly evident in the illustrations and color schemes of traditional brewed-tea packaging from Java that exhibit vintage characteristics. The term 'vintage' refers to products originating from the past or used objects from previous eras, whose meanings are constructed through their historical associations (Sarial-Abi et al., 2017; Lasaleta and Loveland, 2019). In the context of fashion, vintage refers to objects that were

produced or worn during a particular period (Keim and Wagner, 2018). Vintage is also conceptualized as an object possessing recognizable characteristics that was produced during its original or a particular period in the past (Kulczynski and Hook, 2024).

The number of brands and variations of brewed-tea packaging found across the island of Java is extensive. Therefore, this study focuses on the primary front panels of twelve tea packages originating from West Java, Central Java, and East Java that retain traditional paper packaging forms and are decorated with vintage-inspired designs. The twelve packages examined are: (1) Teh Upet from Cirebon, (2) Teh Impala from Cirebon, (3) Teh Gopek from Slawi, (4) Teh Cap Botol from Slawi, (5) Teh Tjatoet from Tegal, (6) Teh Poci from Tegal, (7) Teh Nyapu from Pekalongan, (8) Teh Sintren from Pekalongan, (9) Teh Kepala Djenggot from Karanganyar, (10) Teh Gardoe from Karanganyar, (11) Teh Cap Buah Soklat from Batang, and (12) Teh Cap Naga from Malang.

Tea packaging design represents one of the forms of applied visual art most frequently encountered in everyday life and constitutes an important part of Indonesian folk culture that warrants documentation. Research on the aesthetics of vintage tea packaging collected from various regions of Java remains limited. Therefore, this study aims to systematically examine the aesthetic meanings embedded in the illustrations and color schemes of brewed-tea packaging from West Java, Central Java, and East Java through a qualitative approach, employing Thomas Munro's theory of aesthetic morphology.

Literature Review

Several previous studies have examined tea product packaging in Indonesia. First, the study entitled "*Desain Vernakuler pada Media Kemasan Teh Seduh*" by Adityo B. Hardoyo (2013) examines packaging design through the typography and illustrations of brewed-tea products and categorizes the packaging into three visual approaches: everyday objects, human figures, and heraldic (emblematic) icons. Second, the article "*Tinjauan Ikonografi dan Ikonologi Ilustrasi Kemasan Produk Seduh Teh Cap Botol*" by Donna Carollina (2016) examines the themes and concepts of the illustrations on Teh Cap Botol packaging using Erwin Panofsky's theory of iconography and iconology. Third, "*Tinjauan Ilustrasi Pada Desain Kemasan Teh Tjap Gardoe Ditinjau dari Elemen Visual*" by Indriati Suci Pravitasari (2023) investigates the visual meanings embedded in Teh Tjap Gardoe packaging using Gillian Rose's visual methodology and examines whether these visual meanings are related to the underlying social context. Furthermore, Pravitasari et al. (2023), in the article "*Komodifikasi Perempuan Pada Desain Kemasan, Studi Kasus Teh Tubruk*," examine the representation of women in the packaging designs of teh tubruk from Pekalongan, using Teh Cap Kepyur, Cap Napen, and Cap Nyapu as case studies and employing the same methodology. Fifth, the article "*Kajian Visual Kemasan Teh Tubruk Lokal*" by Ayu Latifah (2024) examines the visual meanings represented in the packaging of Teh Cap Nyapu and Teh Cap Buah Soklat and their relationship to the underlying social context. Sixth, the study "Tea Packaging Design Using Integration of Kansei Engineering and Eye Tracking for Enhancing Consumer Appeal" by Amanda Nur Cahyawati, Lina Dianati Fathimahhayati, and Alva Edy Tontowi (2024) investigates design specifications for various modern tea packages intended to attract consumers using Kansei Engineering and eye-tracking methods, with various ready-to-drink tea packages in boxes and bottles as case studies. Subsequently, a study by Winarti, Agus Umar Gazali, Syamsul Bahri, and Nurhadi (2024) examines how the form of ready-to-drink tea packaging influences price perception and consumers' purchasing decisions. In contrast to these previous studies, the present research examines illustrations and color schemes in various

traditional brewed-tea packaging designs characterized by vintage aesthetics and produced in West Java, Central Java, and East Java, employing Thomas Munro's theory of aesthetic morphology.

Packaging Design and Visual Elements

Packaging design plays an important role in product marketing. Its function extends beyond serving as a medium for product communication and information; it also functions as a distinctive visual representation of a brand, helping consumers identify it among hundreds of competing products (Ambrose & Harris, 2018). According to a survey conducted by Ipsos (2020), a global market research company based in France, 72% of consumers believe that product packaging design plays a key role in the purchasing decision-making process (Gil, 2018). This finding confirms that packaging serves not only as a means of protecting products but also as a strategic communication medium between companies and consumers throughout the product life cycle. Visual and verbal elements in packaging design play a crucial role in influencing consumers' purchase intentions and decision-making processes, as appealing packaging designs can emphasize product differentiation in the marketplace (Borgman et al., 2018; Kuo et al., 2021). Through the visual and verbal elements incorporated into packaging, it contributes to building brand image and reinforcing brand identity. As a brand medium that consumers consistently encounter whenever they interact with a product, packaging is considered capable of generating a higher return on investment than other branding strategies (Wheeler, 2021). Therefore, packaging design has become an important instrument in branding strategies because of its significant influence on consumers' purchase intentions. Various studies indicate that approximately 73–85% of purchasing decisions occur at the point of sale, where packaging design often serves as a primary differentiating factor among competing products in the marketplace (Klimchuk & Krasovec, 2021; Liu et al., 2025).

Furthermore, the integration of cultural elements into packaging design has received increasing attention over the past decade. Cultural aspects play an essential role in determining the visual style and information presented on packaging (Min et al., 2018; Wan & Razali, 2019; Celhay et al., 2020; Hu, 2020), while distinctive visual elements in packaging design can communicate cultural diversity to consumers (Ambrose & Harris, 2018). This also applies to tea packaging designs across different parts of the world. Bai and Wong (2022) emphasize that tea packaging from different regions and countries should communicate the cultural narratives and quality of the tea to strengthen its competitive advantage in the marketplace. Following tea quality and taste, packaging ranks as the third most important factor influencing consumers when purchasing tea products. Furthermore, communicating cultural meanings and aesthetic styles through visual symbols on packaging can overcome linguistic and cultural barriers among consumers (Min et al., 2018; Celhay et al., 2020). The cultural value of a product plays a significant role in determining the visual aesthetics and informational content of its packaging. Consumers from different regions or cultural backgrounds can interpret meanings through graphic signs more efficiently, even when they are unfamiliar with the culture being represented (Bai & Wong, 2022).

Packaging design comprises several visual elements, including color, form, size, material, graphics, and verbal components, such as product information, brand name, manufacturer, and country of origin. In approaches to classifying visual elements, two major frameworks have developed from different perspectives. The first is the traditional classification of design elements, which includes line, form, color, texture, space, and typography (Wong, 1993; Liu et al., 2025). The second is a modern classification of design elements, comprising color, graphics, logo, typography, and layout. The former emphasizes the fundamental composition of visual design, whereas the latter focuses more on its practical application in design practice. Basic

elements such as line, form, and space within the traditional framework can constitute applied elements such as graphics and layout within the modern framework. In other words, the traditional classification provides a theoretical foundation for visual design, while the modern classification represents its applied development within the context of contemporary graphic design.

The combination and application of these elements enable the creation of design works that are not only visually appealing but also functionally effective. This approach emphasizes the concrete implementation of design elements in practice and their effects on audience perception. Within the contemporary fields of design and marketing, modern design elements such as color, graphics, and typography have become increasingly important, not only as integral components of design theory but also because their relevance has been demonstrated through various applied studies involving consumers (Celhay et al., 2017; Nordin et al., 2021; Murchie & Diomede, 2020; Ozretić Došen & Brkljačić, 2018; Pan et al., 2024; Liu et al., 2025).

METHODS

Research Approach and Analytical Framework

This study employs a qualitative approach using the aesthetic morphology method proposed by Thomas Munro (1897–1974), a philosopher of art, professor of art history at Western Reserve University, and curator of education at the Cleveland Museum of Art. Munro's aesthetic morphology is a branch of aesthetics that focuses on the comprehensive, descriptive, and objective (non-evaluative) study of form in art. It describes a visual object as it appears without imposing subjective judgments on its aesthetic value. Unlike other branches of aesthetics that emphasize theories of beauty, artistic value, creative processes, and aesthetic experience, Munro's aesthetic morphology does not determine whether an artwork is beautiful or aesthetically valuable. Instead, it aims to enhance human understanding and knowledge of art objectively through classification and the use of technical terminology, allowing artworks to be analyzed in a scientific, descriptive, and systematic manner (Munro, 1970).

In this study, Munro's aesthetic morphology is employed to analyze the visual elements of vintage tea packaging through three principal dimensions: form, style, and expression. Form refers to the visual elements that can be observed in an artistic object, including line, shape, color, and texture, which contribute to the communication of messages and imaginative associations. Style refers to the identification of artistic stylistic characteristics manifested in the packaging, such as Victorian, Art Deco, Oriental, or Javanese vernacular influences, as well as the ways in which these styles may intersect, combine, or undergo transformation. Expression refers to the expressive qualities and meanings conveyed through the interaction of form and style, particularly in relation to cultural values, social identity, and historical contexts.

Aesthetic morphology classifies different types of forms in art and identifies visual objects to demonstrate relationships of similarity and difference, as well as to analyze their formal stylistic characteristics. Its primary focus is on the visible aspects, functions, and structures that can be directly observed in a visual artwork, while also considering the sociocultural influences underlying its production (Budianto & Sunarya, 2021). Within the aesthetic morphology approach, the composition of elements and details in visual art can be categorized into two types of representation: static and dynamic. Images, illustrations, and paintings are examples of static representations that can convey narratives when observed. The analysis of form in visual artworks using Munro's aesthetic morphology can be conducted by dividing the object of study into several constituent parts (Mudarahayu et al., 2021). By decomposing a complex artwork into

its principal elements, Munro's aesthetic morphology provides a framework for examining the visual anatomy of tea packaging: what is visually present, how its forms are constructed, what stylistic characteristics are employed, and what expressive meanings are conveyed through their configuration.

Data Collection and Research Objects

The study began with the collection of visual documentation of vintage brewed-tea packaging from West Java, Central Java, and East Java through photographs, scans, and archival materials. The analysis focuses on the illustrations and color schemes displayed on the primary front panels of twelve vintage brewed-tea packages from these regions: (1) Teh Upet from Cirebon, (2) Teh Impala from Cirebon, (3) Teh Gopek from Slawi, (4) Teh Cap Botol from Slawi, (5) Teh Tjatoet from Tegal, (6) Teh Poci from Tegal, (7) Teh Nyapu from Pekalongan, (8) Teh Sintren from Pekalongan, (9) Teh Kepala Djenggot from Karanganyar, (10) Teh Gardoe from Karanganyar, (11) Teh Cap Buah Soklat from Batang, and (12) Teh Cap Naga from Malang. Supporting data were obtained through a literature review concerning the history of the tea industry in Java, packaging design theory, aesthetic morphology, and Javanese visual culture during the colonial period. These sources provide historical, cultural, and theoretical contexts for understanding and interpreting the visual characteristics identified in the packaging.

Analytical Procedure

The collected visual data were analyzed using Munro's aesthetic morphology by identifying and classifying the visual characteristics of each packaging design according to the three principal dimensions of form, style, and expression. At the level of form, the analysis examines observable visual elements, including line, shape, color, composition, and other relevant formal characteristics. At the level of style, the analysis identifies stylistic tendencies and artistic influences manifested in the illustrations and overall visual treatment, including the combination, adaptation, or transformation of different stylistic traditions. At the level of expression, the analysis examines the expressive qualities and meanings conveyed through the interaction of formal and stylistic elements, particularly those associated with cultural values, social identity, and historical context. The analysis was conducted by first identifying the constituent visual elements present on each package, followed by their classification according to form, style, and expression. The visual characteristics of the twelve packages were then compared to identify recurring similarities, differences, and stylistic tendencies across the three regions of Java. Through this procedure, the study produces a systematic description and classification of the forms, styles, and expressions manifested in the illustrations and color schemes of twelve vintage tea packages originating from West Java, Central Java, and East Java regions.

RESULTS & DISCUSSION

Based on the analysis of the visual elements of vintage tea packaging through three principal dimensions: form, style, and expression (meaning), with particular attention to the illustrations and color schemes displayed on the primary front panels of twelve vintage tea packages from Java, using Thomas Munro's aesthetic morphology approach, the findings are presented as follows.

Table 1. Analysis of Teh Cap Upet Packaging Based on Munro's Aesthetic Morphology

Teh Cap Upet from Cirebon, West Java



Dimension	Visual Aspect	Analytical Description
Form	Composition Structure	Symmetrical-horizontal composition with red–white–blue field divisions. The hand illustration serves as the *focal point*, emphasized by a radial *burst* form.
	Lines and Planes	Thick contour lines and flat color-block forms create a dynamic impression through the grasping gesture around the rope, reinforced by the *burst* background.
	Color Scheme	Red is the dominant color, while blue functions as a visual counterbalance and white serves to emphasize the focal point.
Style	Illustration Character	Symbolic and semi-realistic illustration with graphic simplification, reflecting a vernacular style.
	Ornament	The decorative frame demonstrates an ornamental tendency that reinforces the visual boundaries and conveys a sense of product formality.
Expression (Meaning)	Gesture and Symbol	The hand grasping the rope symbolizes strength, close brotherhood, and steadfastness.
	Visual Dynamics	Highly dynamic. The white color burst symbolizes energy and an explosion of power.
	Color Meaning	Red expresses vitality and courage; blue conveys stability; and white enhances contrast and visual focus.

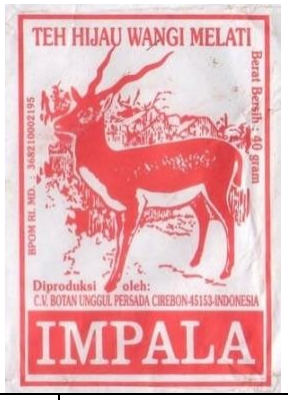
Source: author's documentation and analysis

Teh Upet is a jasmine green tea brand from Cirebon, West Java, produced by CV Sariwangi, which was established in 1956. The term *upet* means "rope" or "twisted cord." As shown in Table 1, the visual composition of the packaging is horizontally symmetrical, with red, white, and blue areas arranged across the surface. The illustrated hand functions as the focal point and is emphasized by the contrasting white background. The structure of bold contour lines, flat color blocks, and a dynamic white burst effect creates an interplay between geometric planes and elements suggesting movement. The illustration style is symbolic and semi-realistic, incorporating graphic simplification and demonstrating vernacular characteristics through a simple pictorial representation of a human figure or everyday activity. The term vernacular derives from the Latin *vernaculus*, meaning native or indigenous, and refers to local practices that utilize simple resources to meet community needs in adaptive ways and in accordance with cultural and economic values (Rato et al., 2021). This style is strongly localized and frequently employs symbols or representations of everyday life without relying on formal academic artistic conventions. Its characteristics include somewhat naïve imagery, contrasting or clashing colors, and a highly expressive visual quality. Vernacular style became increasingly popular from the late nineteenth to the early twentieth century. At the level of expression or meaning, the hand gripping the *upet* (rope) symbolizes strength, close fellowship, and steadfastness. Meanwhile, the white burst and dominant red color emphasize energy, vitality, and courage, balanced by blue, which conveys a sense of stability. The interaction of these visual elements thus produces an expressive

composition that combines strength and dynamism with stability.

Table 2. Analysis of Teh Impala Packaging Based on Munro's Aesthetic Morphology

Teh Cap Impala from Cirebon, West Java



Dimension	Visual Aspect	Analytical Description
Form	Composition Structure	Symmetrical-vertical composition with red–white field divisions. The illustration of an impala serves as the *focal point*.
	Lines and Planes	Relatively thick contour lines with a bold and simplified silhouette.
	Color Scheme	A balanced dominance of red and white.
Style	Illustration Character	Symbolic and semi-realistic illustration with graphic simplification; *heraldic* (emblematic) characteristics; symbolic fauna rendered in a vernacular style.
	Ornament	A simple frame reinforces the visual boundaries and conveys a sense of product formality.
Expression (Meaning)	Gesture and Symbol	The impala, a type of antelope, symbolizes vitality and speed.
	Visual Dynamics	Formal and static.
	Color Meaning	Red expresses vitality and courage, while white emphasizes contrast.

Source: author's documentation and analysis

In terms of form, style, and visual expression, the illustration of Teh Impala from Cirebon, West Java, shown in Table 2, features a vertically symmetrical composition with balanced red and white areas, placing the impala figure as the dominant focal point. The clearly defined silhouette, relatively bold contour lines, and monochromatic color treatment reinforce a semi-realistic character that has been graphically simplified. The illustration style is emblematic or heraldic, presenting fauna as a symbolic element within a vernacular illustration style. Its visual dynamics are static and formal, yet the impala's posture conveys a sense of energy through its association with vitality and speed. This expressive quality is further reinforced by using red and white, which convey courage and vitality. Unlike tea packaging that commonly employs figurative, botanical, or agrarian imagery, the selection of an impala as the principal visual motif establishes a distinctive visual positioning. Rather than emphasizing a sentimental representation of traditional tea culture, this packaging constructs an image associated more strongly with energy and vitality as depicted by the impala.

Table 3. Analysis of Teh Gopek Packaging Based on Munro's Aesthetic Morphology

Teh Gopek from Slawi, Central Java



Dimension	Visual Aspect	Analytical Description
Form	Composition Structure	Asymmetrical-horizontal composition with a teacup illustration serving as the *focal point*.
	Lines and Planes	Bold lines, with a relatively detailed silhouette and lines that create a gradation effect.
	Color Scheme	Dominance of army green and red, with white accents.
Style	Illustration Character	Symbolic and semi-realistic illustration with graphic simplification, reflecting the Indonesian industrial retro-graphic style.
	Ornament	A simple frame reinforces the visual boundaries and conveys a sense of product formality.
Expression (Meaning)	Gesture and Symbol	The teacup and rising steam symbolize the pleasure of drinking warm tea, authentic flavor, domestic values, and sentimentality.
	Visual Dynamics	Dynamic, with the tilted position of the teacup and upward-rising steam creating a sense of simulated motion.
	Color Meaning	Olive green represents the color of processed tea leaves, reflecting durability and authenticity; red provides contrast and visual appeal; and white functions as a neutral accent.

Source: author's documentation and analysis

Teh Gopek was first established in 1942 in Slawi, Tegal Regency, Central Java. The name 'Gopek' is an abbreviation of Golden Orange Pekoe, referring to the quality of the finest tea shoots. The name is also derived from the middle names of the five sons of the Kwee family: Kwee Pek Tjoe, Kwee Pek Hoey, Kwee Pek Lioe, Kwee Pek Lo, and Kwee Pek Yauw (Trisnaningtyas, 2022). In Hokkien, *'go'* means five; therefore, the combination of '*go'* and '*pek* 'can also be interpreted as "five Peks."

As shown in Table 3, the packaging of Teh Gopek features a horizontally asymmetrical composition, with a teacup serving as the focal point. The dominant combination of olive green, red, and white reinforces the packaging's visual identity and symbolic meanings. Olive green evokes processed tea leaves and authenticity, red provides visual contrast and emphasis, while white balances the overall composition. The illustration employs a symbolic style characterized by Indonesian industrial retro graphics, which became popular during the post-independence period through the 1970s. During this period, printing techniques increasingly employed solid color blocks and sharper, more defined geometric forms. Visual dynamism is created through the tilted position of the teacup and the depiction of rising steam, which simulate movement. These elements reinforce the expressive meaning of warm tea-drinking enjoyment while evoking a sentimental association with the product's authentic taste.

Table 4. Analysis of Teh Cap Botol Packaging Based on Munro's Aesthetic Morphology

Teh Cap Botol from Slawi, Central Java



Dimension	Visual Aspect	Analytical Description
Form	Composition Structure	Symmetrical-vertical composition with a bottle illustration serving as the *focal point*.
	Lines and Planes	Bold lines, with a relatively detailed silhouette and lines that create a gradation effect.
	Color Scheme	Dominance of blue, with red and white accents.
Style	Illustration Character	Symbolic and semi-realistic illustration with graphic simplification, reflecting the Indonesian industrial retro-graphic style.
	Ornament	A simple frame reinforces the visual boundaries and conveys a sense of product formality.
Expression (Meaning)	Gesture and Symbol	The bottle illustration represents the product's pioneering role in the commercialization of brewed tea in bottled packaging.
	Visual Dynamics	Formal and static.
	Color Meaning	Blue conveys calmness and trust; red accents express enthusiasm and courage; white functions as an accent.

Source: author's documentation and analysis

Teh Cap Botol is part of PT Gunung Slamet, based in Slawi, Tegal Regency, Central Java. The company was established in 1940 by the Soegiharto Sosrodjojo family, who pioneered the sale of brewed tea in bottled packaging in Indonesia, laying the foundation for the development of Teh Botol Sosro. Accordingly, the symbolic illustration on the packaging features a bottle rendered in an Indonesian industrial retro graphic style. The bottle functions as the principal visual symbol and focal point, directly representing the product and its historical association with bottled tea. The use of blue conveys calmness and trust, while red accents express energy and courage. White functions as an accent that provides emphasis and visual clarity within the overall packaging composition. The combination of these visual elements constructs an expressive identity associated with reliability, vitality, and the established history of the product.

Table 5. Analysis of Teh Tjatoet Packaging Based on Munro's Aesthetic Morphology

Teh Tjatoet from Tegal, Central Java



Dimension	Visual Aspect	Analytical Description
Form	Composition Structure	Asymmetrical-horizontal composition with an illustration of *catut* (pliers) serving as the *focal point*.
	Lines and Planes	Bold and defined lines.
	Color Scheme	Dominance of red and yellow, with white accents.
Style	Illustration Character	Symbolic and semi-realistic illustration with graphic simplification, reflecting the Indonesian industrial retro-graphic style.
	Ornament	A simple frame reinforces the visual boundaries and conveys a sense of product formality.
Expression (Meaning)	Gesture and Symbol	The robust illustration of the *catut* (pliers) reflects the strong and full-bodied character of the tea.
	Visual Dynamics	Formal yet dynamic, with the diagonal positioning of the pliers and the angled grip around the nail creating a sense of movement.
	Color Meaning	Red symbolizes energy, vitality, and tea quality, while yellow conveys warmth and hope.

Source: author's documentation and analysis

Teh Tjatoet was first established in 1942 by Kwee Pek Hoey in Tegal. As shown in Table 5, the distinctive feature of Teh Tjatoet lies in its focal point: an illustration of *catut* (pliers) positioned diagonally as if pulling out a nail. This dynamic asymmetrical composition metaphorically associates the quality of the tea with the strength and firmness represented by the pliers.
The plier's illustration carries a strong symbolic character and employs an Indonesian industrial retro graphic style. The diagonal orientation creates visual movement and reinforces the expressive association with strength and intensity. The red color dominating the packaging symbolizes energy, courage, and the perceived quality of the tea, while yellow introduces a sense of warmth and optimism. Together, the symbolic object, dynamic composition, and contrasting color scheme construct an expressive visual identity centered on strength, intensity, and warmth.

Table 6. Analysis of Teh Cap Sintren Packaging Based on Munro's Aesthetic Morphology

Teh Cap Poci from Tegal, Central Java



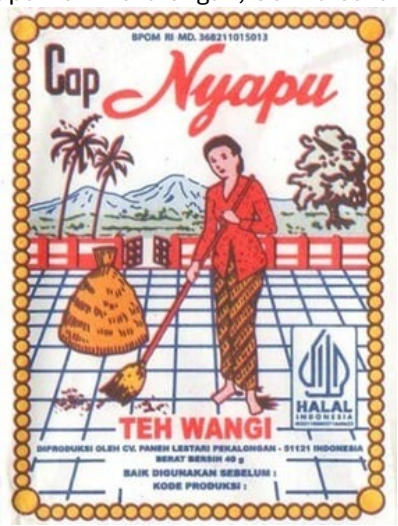
Dimension	Visual Aspect	Analytical Description
Form	Composition Structure	Symmetrical-horizontal composition with an illustration of a clay *poci* (teapot) serving as the *focal point*.
	Lines and Planes	Bold and defined lines.
	Color Scheme	Dominance of red and yellow, with white accents.
Style	Illustration Character	Symbolic and semi-realistic illustration with graphic simplification, reflecting the Indonesian industrial retro-graphic style.
	Ornament	A simple frame reinforces the visual boundaries and conveys a sense of product formality.
Expression (Meaning)	Gesture and symbol	The *poci* illustration represents authentic tea flavor and the traditional *moci* tea-drinking practice of Tegal.
	Visual Dynamics	Formal and static.
	Color Meaning	Red symbolizes energy, vitality, and tea quality, while yellow conveys warmth and hope.

Source: author's documentation and analysis

Teh Poci has been produced since the 1960s and is part of the Sosrodjojo family business, PT Gunung Slamat, which also produces Teh Cap Botol and Teh Botol Sosro. Initially, Soegiharto Sosrodjojo focused the marketing of Teh Cap Botol on the Jakarta market, while Teh Poci was marketed primarily in Slawi, Tegal, Semarang, and surrounding areas (Sukmana, 2025).
As presented in Table 6, the visual analysis of Teh Poci shows that the focal point is an illustration of a *poci*, a traditional Javanese clay teapot associated with the *moci* tea-drinking tradition of Tegal, Central Java. The *poci* represents not only the traditional practice of brewing and serving tea but also values of togetherness and familial bonding associated with communal tea drinking. The illustration is symbolic and stylistically similar to Teh Tjatoet, employing a semi-realistic approach combined with Indonesian industrial retro graphics. The color scheme likewise resembles that of Teh Tjatoet, featuring a combination of red and yellow with white accents. The visual interaction between the traditional *poci* symbol and the retro graphic treatment creates an expressive identity that connects local tea-drinking traditions with the visual aesthetics of Indonesian commercial packaging.

Table 7. Analysis of Teh Cap Nyapu Packaging Based on Munro's Aesthetic Morphology

Teh Cap Nyapu from Pekalongan, Central Java



Dimension	Visual Aspect	Analytical Description
Form	Composition Structure	Symmetrical-vertical composition with an illustration of a woman wearing a *kebaya* and sweeping, serving as the *focal point*.
	Lines and Planes	Fine and defined lines, flat color blocks without gradation, and a relatively diverse color palette.
	Color Scheme	A combination of red, yellow, and blue, set against a predominantly white background.
Style	Illustration Character	Symbolic and naturalistic illustration, featuring a feminine *Vintage Indische* and Javanese vernacular style.
	Ornament	A yellow pearl-row border in the Victorian style enhances the decorative elements and reinforces the sense of product formality.
Expression (Meaning)	Gesture and Symbol	The female figure wearing a *kebaya* and batik cloth while sweeping depicts a traditional housewife engaged in domestic work. The *jarik* batik cloth featuring the *parang* motif signifies Javanese cultural identity, while the coconut tree in the background indicates a coastal setting.
	Visual Dynamics	Formal and static, although the sweeping gesture appears to be visually "frozen" in motion.
	Color Meaning	Red symbolizes energy, vitality, and tea quality; yellow conveys warmth and hope; the blue gradation creates a sense of calmness and elegance; brown accents convey an earthy quality; and white conveys neutrality.

Source: author's documentation and analysis

Teh Cap Nyapu was established by the Widodo family tea company, CV Panen Lestari, in Pekalongan, Central Java. As shown in Table 7, the focal point is a female figure wearing a kebaya while sweeping the terrace of a house. Sweeping is a domestic activity traditionally associated with household cleaning and everyday life among ordinary people; therefore, the figure is interpreted as representing a woman from a non-aristocratic social background. The red kebaya and *jarik* batik skirt worn by the woman emphasize her identity as a Javanese woman and convey qualities of elegance and maternal femininity. Kebaya is an Indonesian national garment that developed extensively throughout Java and is also found in Sumatra and Bali. In addition to its aesthetic function, the kebaya has a social function, encouraging women to dress in a neat, graceful, and respectable manner (Setiawan, 2009; Budianto et al., 2024). The *jarik* fabric features the parang motif associated with Javanese culture. The term parang derives from *pereng* or *lereng*, referring to a slope or diagonal line. Its interconnected S-shaped pattern is inspired by the movement of ocean waves and represents an enduring spirit that never fades. The *parang* motif also conveys the message that individuals should remain consistent in their efforts toward self-improvement and the pursuit of well-being, as well as in maintaining relationships between humans and nature, other people, and God (Latifah, 2020).

The illustration is symbolic and employs a *Vintage Indische* style influenced by Dutch colonial aesthetics in the Dutch East Indies. This style is characterized by realistic illustration, refined lines and shading, and frequent depictions of natural landscapes, idealized human figures, and symbols of social status. It is also commonly characterized by classical ornaments and intricate artistic details. *Vintage Indische* style was widely used by graphic designers, illustrators, artists, painters, and typographers during the colonial period, particularly from the 1870s to the 1940s (Riyanto, 2005; Perdana & Murwonugroho, 2017). In this packaging, the *Vintage Indische* influence is evident in the idealized and realistic proportions of the female figure, the delicate rendering of lines, and the natural landscape depicted in the background. The packaging is further decorated with a yellow border consisting of rows of pearl-like ornaments influenced by European Victorian aesthetics (Latifah, 2020), creating a distinctly feminine impression. The illustration appears formal and static, with the sweeping gesture seemingly "frozen in motion." The coconut

trees in the background indicate Pekalongan's location as a coastal city on the northern coast of Java, while the mountains are interpreted as Mount Rogojembangan and Mount Kendalisodo (Puncak Hanoman) in Pekalongan. The color scheme combines red, yellow, blue gradients, and brown accents against a predominantly white background. The combination of warm and cool colors produces an overall impression of warmth, tranquility, groundedness, femininity, and elegance. The interaction between the Javanese female figure, traditional clothing, local landscape, and colonial-influenced visual style constructs an expressive representation of Javanese femininity situated within the historical and cultural landscape of Pekalongan.

Table 8. Analysis of Teh Cap Sintren Packaging Based on Munro's Aesthetic Morphology

Teh Cap Sintren from Pekalongan, Central Java



Dimension	Visual Aspect	Analytical Description
Form	Composition Structure	Symmetrical-vertical composition with an illustration of a female dancer serving as the focal point.
	Lines and Planes	Fine and defined lines, flat color blocks without gradation, and a relatively diverse color palette.
	Color Scheme	A complementary red-and-green color palette contrasted against a white background.
Style	Illustration Character	Symbolic and semi-realistic illustration with graphic simplification, featuring a feminine *Vintage Indische* and Javanese vernacular style.
	Ornament	A simple frame reinforces the sense of product formality, with minimal additional decorative ornamentation.
Expression (Meaning)	Gesture and symbol	The female figure performing the mystical *Sintren* dance is depicted with closed eyes to represent a state of *trance*, while her body curves into an *S-curve*. She wears a green *kemben* and dark brown batik cloth, complemented by accessories and a red *sampur*. The dancer's pose, with her hand holding the *sampur*, symbolizes grace and flexibility, while the *lereng* batik motif symbolizes continuity.
	Visual Dynamics	Formal yet dynamic.
	Color Meaning	The green *kemben* symbolizes nature,fertility and life; the red *sampur* represents energy; brown conveys humility; and white provides neutral contrast.

Source: author's documentation and analysis

Teh Sintren is produced by Teh Cangkir Company in Pekalongan, Central Java. Sintren is the name of a traditional dance that developed in several areas along the northern coast of Java, including Cirebon, Indramayu, Majalengka, Tegal, Pemalang, Pekalongan, and Kendal. The Sintren dance incorporates mystical elements, in which the female dancer performs while in a trance-like state, as being possessed by a spirit. The term '*sintren'* is derived from '*sin'* and '*tren'*, meaning 'the princess', referring to the female dancer. The dancer is traditionally an unmarried young woman who must performs a *mutih* fasting ritual, consuming only white rice without side dishes and drinking plain water, before the performance. In summary, Sintren dance tells the story of the love between Sulandono and Sulasih, whose relationship was opposed by Sulandono's father. Performances are generally accompanied by the burning of incense and the presentation of offerings as part of the ritual of summoning spirits (Andri, 2019). As shown in Table 8, the illustration of the female dancer holding a *sampur* (dance scarf) symbolizes the elegance and suppleness associated with Javanese women femininity. The dancer is depicted with closed eyes to represent her trance-like state, while her body curves into an S-shaped posture. From a psychological perspective, the depiction of a beautiful female dancer can attract consumers' attention and construct an image of refinement and elegance for the product. The packaging employs relatively few additional decorative ornaments, as its aesthetic emphasis is placed directly on the details of the dancer's clothing and accessories, including the *kemben* (strapless bodice), *sampur,* and batik fabric, which represent the Javanese local identity of. The illustration is symbolic, semi-realistic, and dynamic, incorporating graceful elements of *Vintage Indische* and Javanese vernacular styles. The color scheme includes green on the *kemben*, symbolizing fertility, nature and life; red, representing bravery and energy; and brown in the *lereng*-patterned batik fabric, conveying humility, stability and earthy quality. The combination of the dancer's posture, traditional clothing, local textile motifs, and color symbolism constructs an expressive visual identity that associates Teh Sintren with Javanese femininity, local cultural heritage, grace, and alluring mystical tradition.

Table 9. Analysis of Teh Tjap Kepala Djenggot Packaging Based on Munro's Aesthetic Morphology

Teh Tjap Kepala Djenggot from Karanganyar, Central Java



Dimension	Visual Aspect	Analytical Description
Form	Composition Structure	Symmetrical-horizontal composition with an illustration of an elderly bearded man serving as the *focal point*.
	Lines and Planes	Thick and bold lines with flat color blocks without gradation.
	Color Scheme	A complementary green-and-red color palette with white accents.

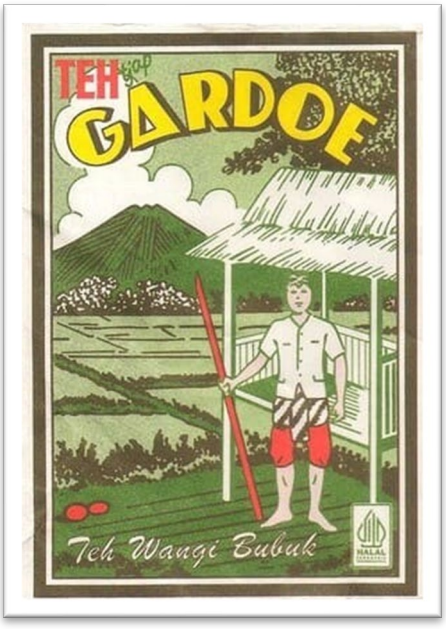
Style	Illustration Character	Symbolic and semi-realistic illustration, featuring *Vintage Indische* and *heraldic* (emblematic) styles.
	Ornament	A simple bold red frame reinforces the sense of product formality.
Expression (Meaning)	Gesture and Symbol	The elderly bearded male figure signifies wisdom, longevity, and health. The *heraldic* symbol also conveys grandeur and prestige.
	Visual Dynamics	Formal and static.
	Color Meaning	The dominant green symbolizes fertility and life; red represents energy; cream is used to depict the figure's skin tone; and white conveys neutrality.

Source: author's documentation and analysis

Teh Tjap Kepala Djenggot (Teh Cap Kepala Jenggot) is a trademark of PT Gunung Subur Sejahtera, which was established in 1951 in Karanganyar, near Surakarta, Central Java. As shown in Table 9, the illustration of an elderly man with a long beard function as the focal point and conveys associations with wisdom and longevity, while also implying the health benefits associated with tea consumption. The illustration is symbolic and semi-realistic, incorporating characteristics of the *Vintage Indische* style. This influence is evident in the depiction of the male figure with European facial features and long hair, rendered through firm yet detailed strokes.The packaging also exhibits a heraldic or emblematic quality. The term 'heraldic' derives from herald, referring to a messenger or announcer, and is historically associated with systems of heraldic arms used to signify the identity of individuals or groups. Heraldic symbols function as markers of identity and cultural background and have played important roles in the history of European dynasties, politics, art, archaeology, and genealogical studies since the medieval period (Suratminto, 2009). In the context of Teh Tjap Kepala Djenggot, the heraldic character of the male figure can also be interpreted as conveying associations with prestige and the historical prominence of the tea industry. The color scheme consists primarily of green, symbolizing fertility and life; red, representing energy; beige and indigo tones used for the figure's skin and clothing; and white, providing a neutral visual balance.

Table 10. Analysis of Teh Cap Gardoe Packaging Based on Munro's Aesthetic Morphology

Teh Cap Gardoe from Karanganyar, Central Java



Dimension	Visual Aspect	Analytical Description
Form	Composition Structure	Asymmetrical-vertical composition with an illustration of a young man serving as the *focal point*.
	Lines and Planes	Thin yet defined lines with gradient color blocks.
	Color Scheme	A color palette dominated by shades of green, with white and yellow accents.
Style	Illustration Character	Symbolic and naturalistic illustration, dominated by the *Vintage Indische* style with touches of Javanese *vernacular* elements.
	Ornament	A simple frame reinforces the sense of product formality.
Expression (Meaning)	Gesture and Symbol	A young man is depicted standing in front of a *gardu* (small guard post). He wears a white shirt, *blangkon* (traditional Javanese headgear), *lereng*-patterned batik cloth, and red shorts.
	Visual Dynamics	Formal and static.
	Color Meaning	The dominant green symbolizes the fertility of nature and life; red represents courage; cream is used to depict the figure's skin tone; yellow represents hope; and white conveys neutrality.

Source: author's documentation and analysis

Teh Tjap Gardoe is also a trademark of PT Gunung Subur Sejahtera, similar to Teh Tjap Kepala Djenggot, and established in 1951 in Karanganyar, near Surakarta, Central Java. As shown in Table 10, the focal point is a young man standing in front of a *gardu,* a semi-permanent small structure traditionally used as a guard post. The man stands upright as if keeping watch while holding a red bamboo spear in a rice-field setting. This visual representation evokes the tradition of *ronda,* or neighborhood security watch, and can be interpreted as representing social responsibility among men in rural communities. The visual background consists of mountains, trees, expansive rice fields, and a clear sky, establishing the impression of a bright daytime setting in a verdant rural environment. The depiction of fertile green land further reinforces associations with prosperity and abundance (Pravitasari, 2023). The packaging illustration is dominated by the *Vintage Indische* style, particularly through its detailed natural landscape, combined with elements of Javanese vernacular visual culture represented by the *gardu* and the man's clothing. The man wears a white shirt, a *blangkon* traditional Javanese head covering, and a *jarit* cloth featuring the parang lereng batik motif associated with Central Java. These elements reinforce the cultural identity and Javanese vernacular character of the packaging. The dominant green color symbolizes the fertility of nature and life, red conveys courage, yellow represents hope, and white provides a neutral quality while functioning as a contrasting accent. The combination of the rural landscape, traditional clothing, *gardu,* and color symbolism constructs an expressive representation of Javanese rural identity, social responsibility, and agricultural prosperity.

Table 11. Analysis of Teh Cap Buah Soklat Packaging Based on Munro's Aesthetic Morphology

Teh Cap Buah Soklat from Batang, Central Java



Dimension	Visual Aspect	Analytical Description
Form	Composition Structure	Asymmetrical-horizontal composition with an illustration of cocoa pods serving as the *focal point*.
	Lines and Planes	Thick and bold lines with color blocks incorporating *halftone* effects.
	Color Scheme	A color palette dominated by warm colors: red, yellow, and pink, with green and white as accents.
Style	Illustration Character	A naturalistic vernacular illustration style with touches of Art Deco.
	Ornament	A frame with geometric *Art Deco* accents on all four sides reinforces the sense of product formality.
Expression (Meaning)	Gesture and symbol	The illustration of the cocoa pod represents an image of a strong, bitter, and concentrated flavor.
	Visual Dynamics	Formal and static.
	Color Meaning	Red symbolizes enthusiasm and energy; yellow represents cheerfulness; pink conveys softness and affection; green symbolizes the freshness of nature; and white serves as an accent.

Source: author's documentation and analysis

Teh Cap Buah Soklat is a trademark of PT Teh Kartini Nasional, which was established in 1957 in Batang, Central Java. As shown in Table 11, the focal point of the packaging is an illustration of cocoa pods, which serve as a visual representation of the tea brand itself, Cap Buah Soklat. *Soklat* derives from *'tjoklat'*, an older Indonesian spelling of 'chocolate'. The use of cocoa pods in the packaging can therefore be understood as a visual association strategy. It does not indicate that the product contains cocoa, rather, the imagery constructs an association with a strong, bitter, and concentrated flavor characteristic of chocolate. Within the context of traditional packaging visual culture, the use of familiar food-related symbols can function as a strategy for reinforcing perceptions of product quality and character, even when the depicted ingredient does not represent the actual composition of the product. Teh Cap Buah Soklat illustration employs a naturalistic vernacular style with Art Deco influences, executed through manual illustration techniques and subsequently reproduced using offset printing. A half-tone technique is clearly visible in the depiction of the cocoa fruit and branches through consistently spaced red dots (Latifah, 2020). Visually, the vibrant color composition and combination of floral motifs, represented by the cocoa fruit, with geometric elements reinforce the Art Deco characteristics of the packaging. The color scheme is dominated by warm colors, including red, yellow, and pink, with green and white serving as accents. Red conveys energy and enthusiasm, yellow represents cheerfulness, pink creates associations with softness and affection, while green symbolizes the freshness of nature and white provides a contrasting accent. The combination of vernacular naturalism, Art Deco geometry, and warm colors create a visually distinctive identity that associates the product with richness, vitality, and sensory appeal.

Table 12. Analysis of Teh Cap Naga Packaging Based on Munro's Aesthetic Morphology

Teh Cap Naga from Malang, East Java



Dimension	Visual Aspect	Analytical Description
Form	Composition Structure	Symmetrical-vertical composition with an illustration of a dragon serving as the focal point.
	Lines and Planes	Fine, highly detailed lines, with repetitive linear patterns along the border.
	Color Scheme	A dominant green color scheme with red, gold, and yellow accents; a white background and white accents provide contrast, while black functions as a visual boundary.
Style	Illustration Character	Symbolic and naturalistic illustration in the Chinese Oriental and *Vintage Indische* styles.
	Ornament	A repetitive, layered border structure (green, black–red stripes), with small white corner motifs
Expression (Meaning)	Gesture and Symbol	The dragon curves dynamically into an *S-curve*.
	Visual Dynamics	The dynamic dragon figure is positioned within a formal and symmetrical structure.
	Color Meaning	The dominant green symbolizes nature and the freshness of tea. In Chinese culture, red symbolizes energy, good fortune, and commercial appeal, while yellow represents nobility and prosperity. Black functions as a formal boundary, while white provides neutral contrast.

Source: author's documentation and analysis

Teh Cap Naga is a trademark of Perusahaan Teh Naga, which was established in 1970 in Lawang, Malang Regency, East Java. As shown in Table 12, the dragon illustration serves as the primary focal point of the packaging. In Chinese cultural beliefs, the dragon is a mythological creature associated with strength, power, good fortune, protection, and the warding off of misfortune (Budianto et al., 2024). Accordingly, the presence of the dragon is not merely decorative but carries strong symbolic associations that reinforce the product's cultural identity. The illustration tends toward a Chinese Oriental vernacular style, while the framing and color scheme demonstrate influences of the *Vintage Indische* aesthetic, particularly the visual characteristics of product labels from the Dutch East Indies period. The layered decorative frame, consisting of green, black, and red borders, creates a visual effect reminiscent of the structured and formal labels used in colonial-era commercial products. Green dominates the composition and represents nature and the freshness associated with tea. Within Chinese color cosmology, red is associated with energy, good fortune, and commercial attraction, while yellow represents nobility and prosperity. Black functions as a formal boundary, whereas white provides a neutral

contrasting element. The high-contrast combination of green, red, yellow, and white produces strong visual dynamism while conveying associations with fortune, energy, and freshness. The symmetrical composition and clearly defined framing further reinforce the visual characteristics of classical commercial labels from the colonial period. From an aesthetic morphological perspective, the illustration and color scheme of Teh Cap Naga function simultaneously as markers of cultural identity and as an effective strategy of commercial differentiation within Indonesia's traditional tea market.

CONCLUSION

The analysis of twelve vintage tea packages from West Java, Central Java, and East Java using Thomas Munro's aesthetic morphology approach demonstrates a strong and consistent visual structure that functions effectively as a means of product communication and cultural representation. Across the dimension of form, the packaging compositions tend to be either symmetrical or asymmetrical while maintaining visual balance through high-contrast color fields and clearly defined focal points. Bold contour lines, flat color blocks, decorative framing, and geometric planes demonstrate the visual efficiency characteristic of traditional packaging design, which was developed to achieve strong visibility and recognition in the marketplace. Red, green, yellow, blue, white, and black are not employed merely as decorative elements, but function to establish visual emphasis and reinforce the distinctive identities of individual brands. Warm colors, particularly red and yellow, tend to dominate the compositions, while blue and green frequently serve as balancing elements. In the dimension of style, the illustrations occupy a broad visual spectrum consists of vernacular, Indonesian industrial retro graphics, Vintage Indische, heraldic, and Chinese Oriental styles. Despite these stylistic variations, the vintage tea packages demonstrate a consistent tendency toward the symbolization and graphic simplification of visual forms. Human figures, animals, domestic objects, tools, landscapes, and mythological creatures are transformed into recognizable visual symbols that function as markers of product and cultural identity. The coexistence and combination of different stylistic influences further indicate that the visual language of traditional tea packaging in Java is not culturally homogeneous but has developed through the interaction of local vernacular traditions with colonial, European, and Chinese visual influences.

At the level of expression, the illustrations and color schemes constitute a visual system of meaning through which values such as strength, courage, wisdom, fertility, togetherness, vitality, prosperity, and good fortune are communicated. Tea is therefore represented not merely as a beverage commodity, but as a carrier of cultural values, social identity, historical heritage, and communal traditions transmitted across generations. The visual representation of everyday activities, traditional clothing, local landscapes, cultural objects, and symbolic creatures demonstrates how ordinary cultural experiences can be transformed into commercially meaningful visual identities. Overall, viewed through the dimensions of form, style, and expression, the illustrations and color schemes of vintage tea packaging in Java constitute a mature and contextually grounded visual strategy. These packaging designs demonstrate how commercial visual communication can simultaneously accommodate market-oriented objectives and preserve culturally embedded meanings. The findings suggest that the visual identity of vintage tea packaging in Java emerges from the continuous negotiation between commercial differentiation, local cultural representation, and historical visual influences. Thus, aesthetic morphology provides a systematic framework for identifying not only the formal characteristics of traditional tea packaging but also the ways in which visual forms and styles operate as carriers of cultural meaning within everyday commercial objects.

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